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Act II

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VOCAL SCORE
(REVISED EDITION)

OF

THE
YEOMEN OF THE GUARD;

OR,
THE MERRYMAN AND HIS MAID.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

Vocal Score	Price, net 7s. od.	Pianoforte Solo	Price, net 4s. od.
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THE YEOMEN OF THE GUARD;
OR,
THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Jailor and Assistant Tormenter*)

THE HEADSMAN

FIRST YEOMAN

SECOND

FIRST CITIZEN

SECOND

ELsie MAYNARD (*a Strutting Singer*)

BUCCE MERVILL (*Sergeant Mervill's Daughter*)

DAME GARRUTHERS (*Hauschaper to the Tower*)

Katzen (von Nied)

Chap. 1. of Vassals of the Guard. Gentlemen. Citizens. &c.

SCENE Tower Green.

Date 16th Century

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THE YEOMEN OF THE GUARD.

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The Yeomen of the Guard; or, THE MERRYMAN AND HIS MAID.

REVISED EDITION.

Written by
W. S. GILBERT.

Composed by
ARTHUR SULLIVAN.

OVERTURE.

Allegro brillante e maestoso.

PIANO.

ff Brass.

f

Viol. brillante

ff

ff

Rd.

**Rd.*

p

Clar.

Viol. & Fag.

Ob. Viol.

Ob.

F1.

A page of musical notation for orchestra and piano, featuring six staves of music with various dynamics and markings.

Staff 1 (Piano/Percussion): Dynamics: f , f , f . Measures show eighth-note patterns.

Staff 2 (Piano/Percussion): Measures show eighth-note patterns.

Staff 3 (Violin): Dynamics: f , ff . Measure shows eighth-note patterns. Violin part starts at measure 2.

Staff 4 (Piano/Percussion): Measures show eighth-note patterns.

Staff 5 (Brass): Dynamics: pp . Measures show eighth-note patterns. Brass part starts at measure 2.

Staff 6 (Violin): Dynamics: p . Measures show eighth-note patterns. Violin part continues from Staff 3.

Staff 7 (Piano/Percussion): Dynamics: $cresc.$, \nearrow , f . Measures show eighth-note patterns.

Staff 8 (Piano/Percussion): Dynamics: ff . Measures show eighth-note patterns. **TUTTI.**

Page Number: 18577

A musical score page featuring six staves of music. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The third staff is for strings, with dynamics marked 'pp'. The fourth staff is for clarinet, with dynamics marked 'f' and 'ff'. The fifth staff is for bassoon, with dynamics marked 'tr'. The bottom two staves are for flute and oboe, with dynamics marked 'ff'. The music consists of measures of eighth and sixteenth notes, with various rests and dynamic markings.

A page of musical notation for orchestra and piano, featuring six staves of music with various dynamics and markings.

The music is divided into six systems:

- System 1:** Two staves. The top staff (treble clef) has a dynamic of ff . The bottom staff (bass clef) has a dynamic of f .
- System 2:** Two staves. Dynamics: *cresc.*, *cresc.*
- System 3:** Two staves. The top staff (treble clef) has a dynamic of *f*. The bottom staff (bass clef) has a dynamic of *marcato*.
- System 4:** Two staves. Dynamics: \gg , \gg
- System 5:** Two staves. Dynamics: \gg , \gg
- System 6:** Two staves. The top staff (treble clef) has a dynamic of *ff*. The bottom staff (bass clef) has a dynamic of *p*.

Instrumental parts include:

- Violin (Viol.)
- Piano (Pianoforte)
- Clarinet (Clar.)

Page number 18577 is at the bottom left.

Viol.

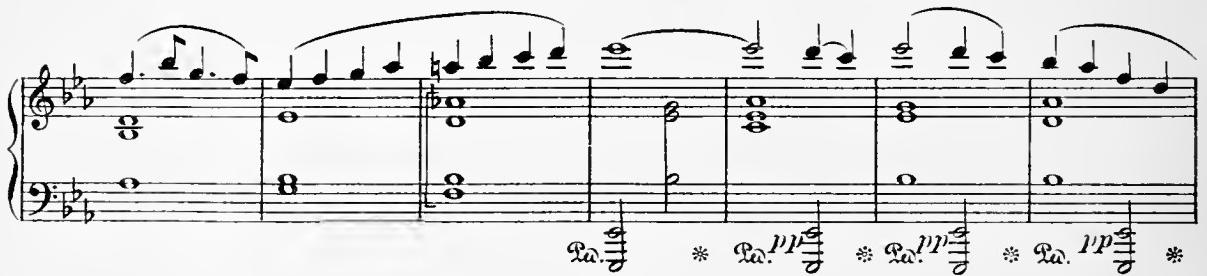
Ob.

Clar.

sempre dim

pp

Viol.



Ob & Clar.

f

pp

Trombe.

pp

Fl. & Ob.

Wood wind *mf*

p Strings

cresc.

cresc.

p

cresc. *p* Cor. *p*

p *p* *p* *p*

p *p* *p* *p*

p *p* *p* *p*

Tromba. cresc. molto

Musical score for orchestra and piano, page 8. The score consists of six staves. The top staff is for the piano (treble and bass staves). The second staff is for the strings (Violin I, Violin II, Viola, Cello). The third staff is for the woodwinds (Flute, Clarinet, Bassoon). The fourth staff is for the brass (Horn, Trombone). The fifth staff is for the percussion (Timpani, Snare Drum, Bass Drum). The sixth staff is for the woodwind section (Oboe, Bassoon). The score includes dynamic markings such as *cresc. molto*, *ff*, *TUTTI.*, *con fuoco*, and *sempre con fuoco*. Measure numbers 145-177 are indicated at the bottom left.

18577

Act I.

Nº 1.

INTRODUCTION & SONG.—(Phœbe.)

We may find a way to save
with yet

Allegretto non troppo.

PIANO.

The musical score consists of five staves of piano music. The first staff shows a continuous sequence of chords in 2/4 time, marked *f*. The second staff begins with a similar chordal pattern, followed by a series of eighth-note chords. The third staff continues the chordal pattern with some eighth-note chords. The fourth staff features a rhythmic pattern of sixteenth-note chords. The fifth staff concludes the section with a final set of chords, ending with a dynamic *p*.

PHOEBE.

1. When

maid_en loves, she sits and sighs, She wanders to and fro; Un . bid_den tear - drops

fill her eyes, And to all questions she replies, With a sad "heigh - ho!"

meno mosso

'Tis hut a litt_le word— "heigh - ho!"

a tempo

So soft, 'tis scarcely heard - "heigh-ho!" An i - dle breath - Yet

life and_ death May hang up _ on a maid's "heigh - ho!"

An i - dle breath - Yet life and death May hang up - on a maid's "heigh - ho!"

2. When maid'en loves, she mopes a . part, As owl mopes on a

p

tree; Although she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah mel"

meno mosso

"Tis but a fool-ish sigh— "Ah mel!" Born but to droop and die— "Ah mel!"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo-quence Lies hid - den

in a maid's "Ah me!" "Ah me!" 'Ah me!"

Yet all the sense Of e - loquence Lies hid - den in a maid's "Ah

me!"

Nº 2. DOUBLE CHORUS.—(People and Yeomen, with Solo Baritone.)

Allegro vivace.

PIANO.

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The tempo is Allegro vivace. The vocal parts are divided into two groups: 'PEOPLE' and 'YEOMEN'. The 'PEOPLE' part starts with the lyrics 'Tow - er war - ders,' followed by 'Tow - er war - ders,' then 'Un - der or - ders,' 'Gal - lant pike - men,' 'va - liant sword - ers!,' and 'Brave in bear - ing,' repeated twice. The 'YEOMEN' part has its own set of lyrics: 'Under or ders,' 'Gal lant pike men,' 'va liant sword ers!,' and 'Brave in bear ing,' also repeated twice. The vocal parts enter at different times, with the piano providing harmonic support throughout. The vocal entries are marked with slurs and dynamic changes like f (fortissimo) and f staccato.

PEOPLE. *f* staccato

Tow - er war - ders,
f staccato

Tow - er war - ders,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,

Un - der or - ders, Gal - lant pike - men, va - liant sword - ers! Brave in bear - ing,

Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger
 Foe - men scar - ing, In their by - gone days of dar - ing! Ne'er a stran - ger

There to dan - ger - Each was o'er the world a ran - ger: To the sto - ry
 There to dan - ger - Each was o'er the world a ran - ger: To the sto - ry

Of our glo - ry Each a bold, a bold con - tri - hu - to - ry!
 Of our glo - ry Each a bold, a bold con - tri - bu - to - ry!

YEOMEN.
TENORS.

In the au - tumn of our life, Here— at rest in am - ple

BASSES.

In the au - tumn of our life, Here— at rest in am - ple

clover, We rejoice in tell-ing o-ver Our im-petuous May and June.

clover, We rejoice in tell-ing o-ver Our im-petuous May and June.

B

In the eve - ning of our day, With the sun of life de - clining,

In the eve - ning of our day, With the sun of life de - clining, We re -

We re-call with out re-pi-nинг All—the heat of by-gone noon,
 call with out re-pi-nинг All the heat of by-gone noon,

We re-call with out re-pi-nинг, All—the heat, We re—
 We re-call with out re-pi-nинг, All—the heat, We re—

—call, —re-call— All—the heat of by-gone noon.
 —call, —re-call— All—of by-gone noon.

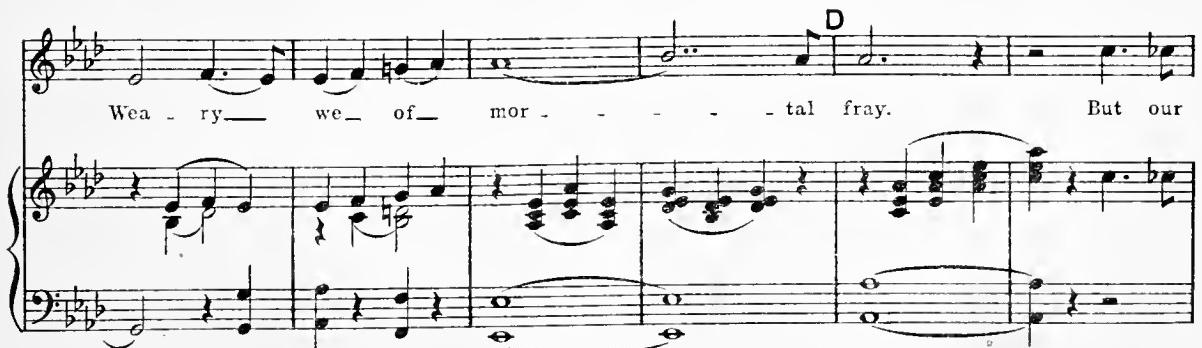
un poco rall.

un poco rall.

a tempo f



C SOLO, 2nd YEOMAN.



year is not so spent, And our days are not so fa - ded,

But that we with one consent, Were our lov - ed land in - va - ded,

Still would face a for - eign foe, As in days of long a - go, Still would

face a for - eign foe, As in days of long a - go, As in

days of long a - go, As in days of long a -

colla voce

YEOMEN.

- go. Still would face a for - eign foe, As in days of long a -
 Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er ·war·ders, Un - der or - ders, Gal - lant pike - men, va - liant sword_ers!
 Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword_ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.
TENORS. *sost.*

This the au - tumn of our life,

BASSES. *sost.*

This the au - tumn of our life,

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing! —

This the eve - ning of our day,

This the eve - ning of our day,

Ne'er a stranger There to dan - ger— Each was o'er the world a ran - ger:
 Ne'er a stranger There to dan - ger— Each was o'er the world a ran - ger:

Wea - ry we — of bat - tle strife —
 Wea - ry we — of bat - tle strife —

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -
 To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - ry — we — of — mor - - - - - tal
 Wea - ry — we — of — mor - - - - - tal

G

-to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -
-to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

fray. This the au - - - - tumn of our life,
fray. This the au - tumn of our life, This the eve - ning of our

f.

-to - ry! Each a bold con - tri - bu - to - ry!
-to - ry! Each a bold con - tri - bu - to - ry!

This the eve - ning of our day.
day, This the eve - ning of our day.

Nº 3.

SONG with CHORUS.—(Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.



DAME CARRUTHERS.

1. When our gallant Norman foes Made our mer-ry land their own, And the
2. With - in its wall of rock The flower of the brave Have

p

v

v

Sax_ons from the Con_quer.or were fly - ing,
perished with a con_stan_cy un _ sha _ ken.

At his bid_ding it a_rose, In its
From the dun_geon to the block, From the

pan _ o_ply of stone, A sen - ti_nel un_liv _ ing and un _ dy _ ing.
scaf-fold to the grave, Is a jour_ney ma _ ny gal_lant hearts have ta _ ken.

In -
And the



- sen-si - ble, I trow, As a sen - ti-nel should be, Tho' a queen to save her head should come a -
 wick-ed flames may hiss Round the he - roes who have fought For conscience and for home in all its

- su - ing; There's a le-gend on its brow That is e - loquent to me, And it
 beau - ty; But the grim old for - ta-lice Takes lit - tle heed of aught That

tells of du - ty— done— and du - ty do - - - ing }
 comes not in the— mea - sure of its du - - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its
 gold - en hoard I keep my si - lent watch and ward!"

TENORS & BASSES. *p*

The

O'er Lon-don town and all its hoard,

cresc.

screw may twist and the rack may turn, And men may bleed and

p

cresc.

O'er Londontown and all its hoard
 men may burn, O'er Lon - don town and its gold - en hoard I

I keep my si - - lent, si - - lent watch and ward!
 keep — my si - - lent watch — and ward!

si - rall. - lent - watch - and ward!

watch — and ward!

rall.

ub los! it can't be!

Nº 4. Phœbe - ~~Soprano~~ TRIO.—(Phœbe, Leonard and Meryll.)

dear. dear Leonard

Allegretto un poco agitato.

PHŒBE.

VOICE.

A - las! I wa - ver to and fro - Dark

PIANO.

f *p*

dan - ger hangs up.on the deed! Dark dan - ger hangs up.on the deed!

LEONARD.

Dark dan - ger hangs up.on the deed!

MERYLL.

Dark dan - ger hangs up.on the deed!

Rid

LEONARD.

The scheme is rash and well— may fail; But ours are not the

p

*

hearts— that quail— The hands that shrink— the checks that pale In hours—

cresc.

f

No, ours are not the hearts that

of need! No, ours are not the hearts that

No, ours are not the hearts that

Pd

*

quail, The hands— that shrink, the checks— that pale, The hands— that

quail, The hands that shrink, the cheeks that pale, The hands that

quail, The hands that shrink, the checks that pale, — that

cresc.

D

shrink, the cheeks that pale In hours of need!

shrink, the cheeks that pale In hours of need!

pale, the cheeks that pale In hours of need!

sf *p* *p*

MERYLL.

The

air I breathe to him I owe: My life is his— I count it naught!

dim.

R&D * *R&D* * *R&D*

PHOEBE.



LEONARD.



MERYLL.



run When ser - vi - es are to be done To save the . life of



such_ an one?

Un - wor - thy thought! — Un - wor -



PHŒBE & LEONARD.

D

And shall we reck - on risks we run - To save

thy thought!

* *R&L.*

the life of such an one?

Un - wor - thy thought!

MERYLL.

Un - wor - thy thought

Un - wor - thy thought! —

Un - wor - thy thought! —

E

PHOEBE.

We may suc - ceed— who can fore - tell? May heaven help our hope—
LEONARD.

We may suc - ceed— who can fore - tell? May heaven help our hope—
MERYLL.

We may suc - ceed— who can fore - tell? May heaven help our hope—

8.

May heaven help our hope—

May heaven help our hope—

May heaven help our hope—

8.

* Ad.

* Ad.

May heaven
 May heaven
 May heaven help our hope—
 help our hope— fare well!
 help our hope— fare well!
 help our hope— fare well!

dim.
 * *Ad.*

p

Nº 5.

BALLAD (Fairfax.)

Andante espressione.

A musical score for voice and piano. The vocal line starts with a melodic line in G major, 2/4 time, followed by a section of rests. The lyrics begin with "1. Is life a". The piano accompaniment consists of a sustained bass note and harmonic chords.

A musical score for piano. The left hand is playing eighth-note chords in a bass clef, while the right hand plays sixteenth-note patterns in a treble clef. The dynamic marking 'f' (forte) is at the beginning of the measure, followed by a fermata over the first two notes. The dynamic changes to 'p' (piano) in the middle of the measure. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4').

A musical score in G major, 2/4 time. The vocal line begins with a dotted half note followed by an eighth note, then a half note, a quarter note, a dotted half note, another dotted half note, and a final quarter note. The lyrics are: "boon? If so, it must be - fal That Death, when_e'er he". The vocal line ends with a fermata over the final note.

A musical score for piano in G major, 2/4 time. The left hand plays a sustained bass note (C) throughout both measures. The right hand begins with a sixteenth-note figure (F#-G-A-G) followed by a rest. In measure 12, the right hand continues with a sixteenth-note figure (E-F#-G-A) followed by a rest.

A musical score for the first verse of "The Star-Spangled Banner". The vocal line starts with a dotted half note followed by a quarter note, then a melodic line with a grace note and a eighth-note triplet. The lyrics "call, Must call too soon. Though four - score years he" are written below the notes. The music continues with a series of eighth notes and rests.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and have three flats. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measures 11 and 12 conclude with a repeat sign and a double bar line.

A musical score for voice and piano. The vocal line starts with a dotted half note followed by eighth notes. The lyrics 'give,' and 'Yet one would pray to live' are followed by a melodic line with a dotted half note, eighth notes, and a sixteenth-note figure. The piano accompaniment consists of eighth-note chords. The vocal line continues with 'An o - ther moon! What'.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. *a tempo*

in Ju - ly? I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per - chance, in

p

June!

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done _____ with it;

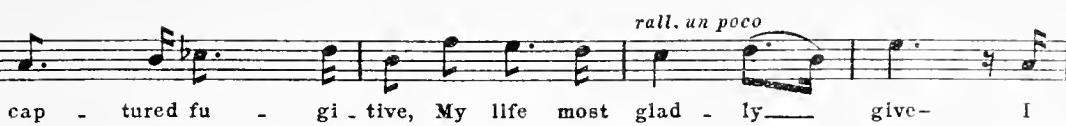
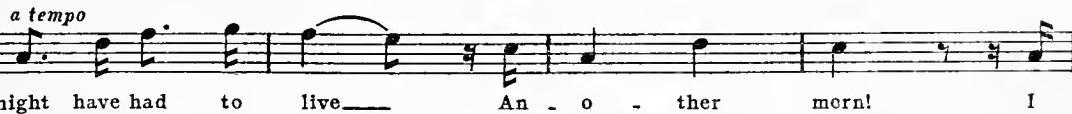
* **R&w.**

Soon as he's born He should all means es - say To put the

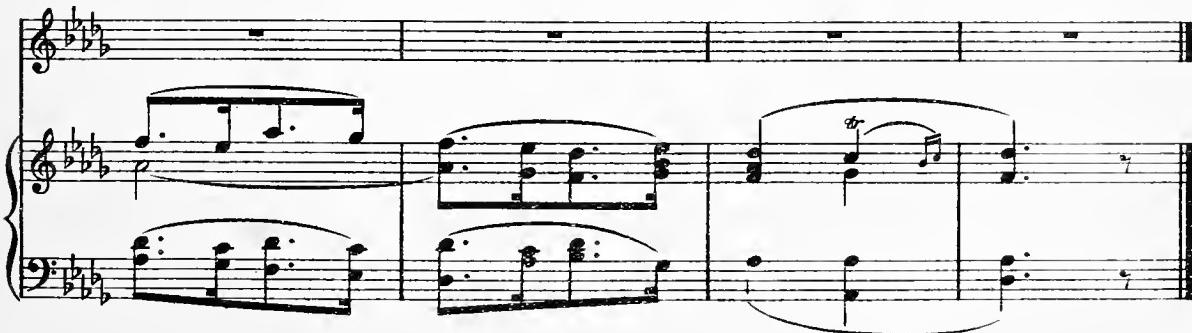
* **R&w.**

plague a way; And I, war - worn, Poor

R&w. *

*colla voce*

might have had to live, — to live An - o - ther morn!

*colla voce**p**f*

40 notice - here's the last chord beauty -

N^o. 6.

CHORUS - (Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO.

The musical score for the piano consists of three staves. The top staff is for the treble clef, the middle staff is for the bass clef, and the bottom staff is also for the bass clef. The music is in common time. The key signature is B-flat major. The piano part starts with a forte dynamic (f).

1st & 2nd SOPRANOS.

A Here's a man of jol-li-ty,

Give us of your qual-i-ty,

The vocal parts are divided into three groups: 1st & 2nd Sopranos, Tenors & Basses, and Alto & Bassoon. The piano part continues below the vocal staves.

1st & 2nd SOPRANOS:

A Here's a man of jol-li-ty,

TENORS & BASSES:

Here's a man of jol-li-ty,

Give us of your qual-i-ty,

Jibe, joke, jol-li-fy!

Give us of your qual-i-ty,

Jibe, joke, jol-li-fy!

The piano part continues with a forte dynamic (f).

unis.

Come fool, fol-li-fy! If you va-pour va-pid-ly, River run-neth rap-id-ly,
Come fool, fol-li-fy! If you va-pour va-pid-ly, River run-neth rap-id-ly,

In - to it we_ fling Bird who does _n't sing! Give us an ex_per_i_ment
In - to it we_ fling Bird who does _n't sing! Give us an ex_per_i_ment

In the art of mer-ri-ment; In - to it we_ throw Cock who does _n't crow.
In the art of mer-ri-ment; In - to it we_ throw Cock who does _n't crow.

B Banish your ti_midi_ty,

And with all ra.pid.i_ty

Banish your ti_midi_ty,

And with all ra.pid.i_ty

unis.

Give us quip and quid.di_ty-

unis.

Give us quip and quid.di_ty-

Banish your ti_midi_ty,
And with all ra.pid.i_ty
unis.
Give us quip and quid.di_ty-

Wil ly_ni_l ly, O! Riv_er none can mol_li fy; In_to it we throw
Wil ly_ni_l ly, O! Riv_er none can mol_li fy; In_to it we throw

Fool who does_n't fol_li_fy, Cock who does_n't crow! Ban_i_sh your ti_mi_d_i_ty,
Fool who does_n't fol_li_fy, Cock who does_n't crow! Ban_i_sh your ti_mi_d_i_ty,

And with all ra.pid.i ty Give us quip and quid.di.ty Wil.ly-nil.ly, O! _____
 And with all ra.pid.i ty Give us quip and quid.di.ty Wil.ly-nil.ly, O! _____

Dialogue through.

C play under dialogue

Turn on Elgar's Works

44 All - day - the Merrymen is maid.

N^o. 7.

DUET.—(Elsie and Point.)

✓ 104
Allegro con brio.

PIANO.

Ped. * Ped. * Ped. * Ped. *

POINT.
I have a song to sing, O! — ELSIE.
Sing me your song, O! —

Ped. *

POINT.
It is sung to the moon By a love-lorn loon, Who

Ped. * Ped. *

fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose

Ped. * Ped. * Ped. *

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

ELsie.

la - dye!

2. I have a song to sing, O!

POINT.

ELSIE.

What is your song, O? ————— It is sung with the ring Of the songs maids sing Who

The musical score consists of four systems of music.
 System 1: Treble and bass staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The vocal line for 'POINT.' starts with a quarter note followed by eighth notes. The vocal line for 'ELsie.' starts with eighth notes. The lyrics 'What is your song, O?' are followed by a long sustained note. The lyrics 'It is sung with the ring Of the songs maids sing Who' are followed by a series of eighth-note chords. The bass staff features sustained notes with grace notes underneath. The section ends with a repeat sign and the instruction 'Re.' followed by an asterisk (*).
 System 2: Treble and bass staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The vocal line continues with eighth-note chords. The lyrics 'love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who' are followed by a series of eighth-note chords. The bass staff features sustained notes with grace notes underneath. The section ends with a repeat sign and the instruction 'Re.' followed by an asterisk (*).
 System 3: Treble and bass staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The vocal line continues with eighth-note chords. The lyrics 'laugh'd a - loud At the moan of the mer-ry-man, mop - ing mum, Whose soul was sad, and whose' are followed by a series of eighth-note chords. The bass staff features sustained notes with grace notes underneath. The section ends with a repeat sign and the instruction 'Re.' followed by an asterisk (*).
 System 4: Treble and bass staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The vocal line continues with eighth-note chords. The lyrics 'glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a' are followed by a series of eighth-note chords. The bass staff features sustained notes with grace notes underneath. The section ends with a repeat sign and the instruction 'Re.' followed by an asterisk (*).

Musical score for 'The Merry Widow' featuring three staves of music with lyrics and dynamic markings. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The lyrics are: la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack-a - day - dee! He. The score includes dynamic markings such as *p*, *pp*, and *ff*. The bottom staff has a 'Ped.' marking and an asterisk (*) at the end.

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

A musical score for two voices and basso continuo. The top staff is soprano or alto, the bottom staff is basso continuo, and the bass staff is bass. The music consists of four measures. The soprano part sings "sung to the knell Of a church-yard _ bell, And a dole - ful dirge ding dong, O! It's a". The basso continuo part provides harmonic support with sustained notes and bassoon entries. The bass part provides harmonic support with sustained notes and bassoon entries. The score includes dynamic markings like forte and piano, and performance instructions like "ding" and "dong".

ELSIE.

sighed for the love of a la - dy
4. I have a song to sing. O!

Red.

POINT.

Sing me your song O! _____

ELSIE.

It is sung with a sigh And a tear in the eye, For it

A musical score for two voices and piano. The top staff is soprano, the bottom staff is alto, and the piano part is at the bottom. The music is in common time, key signature of B-flat major. The lyrics are: "tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay. Who". The piano part features sustained notes and chords.

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly hornWho turned up his no-ble

* *Red.* * *Red.* * *Red.* * *Red.* *

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

* *Red.* * *Red.* * *Red.* * *Red.* *

down-cast eyes, For the love of the mer-ry-man, mop-ing mum,Whose soul was sad and whose

* *Red.* * *Red.* * *Red.* * *Red.* *

glance was glum,Who sipped no sup, and who craved no crumb,As he sighed for the love of a la - dye!

* *Red.* * *Red.* * *Red.* * *Red.* *

BOTH

Heigh - dy! Heigh - dy! Mis - e - ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS

Heigh - dy! Heigh - dy! Mis - e - ry me, lack-a-day-dee! His pains were o'er, and he

2nd SOPRANOS

Oo
oo

TENORS & BASSES

oo

cresc.

cresc.
molto

* Ped. * Ped. * Ped. *

Faster

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

Ah!

Ah!

Faster

cresc.

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.

lived in the love of a la - dy!

lived in the love of a la - dy!

N^o. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

Allegro vivace.

LIEUTENANT

LIEUTENANT.

VOICE.

How say you, maid - den,

PIANO.

will you wed A man a bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

The musical score consists of six staves of music. The top staff is for the Voice, starting with a treble clef, a key signature of one flat, and a 2/4 time signature. The second staff is for the Piano, also in treble clef and one flat. The third staff continues the vocal line. The fourth staff begins with a bass clef, indicating the piano's harmonic function. The fifth staff continues the vocal line. The sixth staff concludes the vocal line. The piano part features rhythmic patterns of eighth and sixteenth notes, with dynamic markings like *f* (fortissimo) and *p* (pianissimo). The lyrics are integrated into the vocal line, with some words appearing on multiple staves. The overall style is consistent with early 20th-century musical theater or vaudeville.

truth the po - ets tell, Most bride - grooms, ere they

ELSIE.

mar - ry, lose Both head and heart as well! A

strange pro - posal you re - veal, It al-most makes my sen - ses

reel. A - last I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My mo-ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

POINT.
thing! Tho' as a general rule of life I don't al - low my prom-ised wife, My

love-ly bride that is to be, To mar - ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earn'd grave,

With - in the hour is du - iy laid, Oh - jec - tion I will

waive! Yes, ob - jec - tion I will waive!

E

ELSIE.

Temp-ta-tion, oh, temp-ta-tion, Were we, I pray, in - tend-ed To shun, what-e'er our
POINT.

LIEUT. Temp-ta-tion, oh, temp-ta-tion, Were we, I pray, in - tend-ed To shun, what-e'er our
Temp-ta-tion, oh, temp-ta-tion, Were we, I pray, in - tend-ed To shun, what-e'er our

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,
 sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

cresc.

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -
 Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

cresc.

f *sf*

- to you! Oh, temp - ta - tion,
 - to you! *f* Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

8

Oh. *head over heels!* temp -

Head o-ver heels, Head o-ver heels, Head o-ver heels,
 Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

Pd * *Pd* *

- ta - tion, Oh, temp -

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

Pd *

- ta - - - - tion,

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver
 o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

Pd *

A musical score for a vocal piece. The top staff shows the lyrics "Oh, temp - ta - tion" with a melodic line consisting of eighth and sixteenth notes. The middle staff continues with "heels, Head o-ver heels," followed by a repeat of the previous line. The bottom staff shows a bass line with sustained notes and harmonic chords. The score is set on five-line staves with a treble clef and a key signature of one flat.

Più lento

p

Temp - ta - tion, oh, temp - ta - tion!

p

Temp - ta - tion, oh, temp - ta - tion!

p

Temp - ta - tion, oh, temp - ta - tion!

Più lento

p

p

p

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 ends with a fermata over the right hand's notes. Measure 12 begins with a dynamic instruction 'ff' (fortissimo) above the bass staff. The score includes various note heads, stems, and rests, with some notes connected by horizontal lines. The page number '10' is at the bottom center.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) in the treble staff, followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff, followed by sustained notes and grace notes. The score includes various dynamics like forte, piano, and accents.

60 Point! On-say a prayer or I'll answer you - a
pretty pretty York.

Nº 9.

RECIT & SONG.- (Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For lowly

folk And men of rank. I ply my

craft And know no fear, But aim my shaft At prince or

peer. At peer or prince - at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

I. I've wisdom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no academic rule; You may find it in the jeering of a
up-start I can wither with a whim, He may wear a merry laugh upon his

jest, Or dis - til it from the folly of a fool. I can
Hip, But his laughter has an echo that is grim! When they're

teach you with a quip; if I've a mind;
offer'd to the world in mer-ry guise,
I can trick you in - to learning with a
Un - pleasant truths are swallowed with a

laugh;
will - Oh
For win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
he whod make his fel - low, fel - low, fel - low-creatures wise Should

grain or two of truth a mong the chaff! Oh
al ways gild the phil - o - sophic pill! For
win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
he whod make his fel - low, fel - low, fel - low-creatures wise Should

grain or two of truth a mong the chaff!
always gild the phil - o - sop - ie pill!

1. 2.

2. I can

Seut - a voice n -
Point - Gush me out - th -

Nº 10.

RECIT. and SONG.- (Elsie.)

Moderato.

VOICE. RECIT.

PIANO.

'Tis

a tempo

done! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - elet all - the glad - ness That lov - ers hope for, and that po - ets

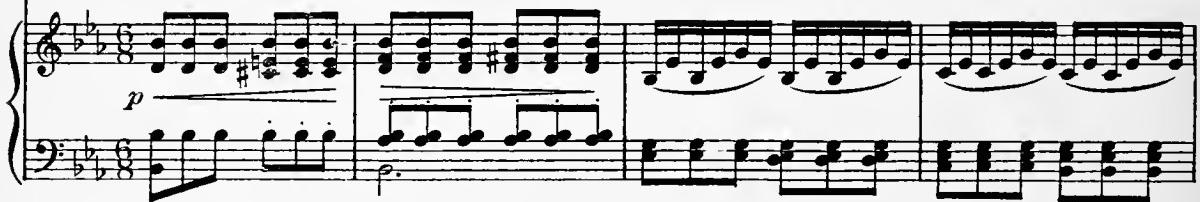
sing, What bringest thou to me but gold and sad - ness?

A bridegroom all un_know_n, save in this wise, To-day he dies! To-day, a . las, he

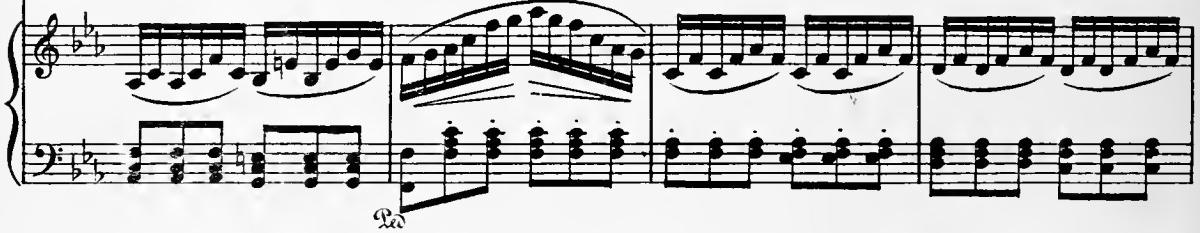


Allegro un poco agitato.

dies! Though tear and long - drawn sigh



Ill fit a hride, No sad - der wife than I The



whole world wide! Ah me! Ah



mel! Yet maids there be Who would consent to

lose The ve - ry rose of youth, The flow'r of.

life, To he, in hon - est truth, A wed - ded wife,

No mat _ ter whose! _____ No mat _ ter whose! _____

Ah me, what pro fit we, O maids that sigh, Though

poco rall.

gold, tho' gold should live, If wed ded love must

cresc. *colla voce* *f* *mp*

die?

a tempo

Er half an hour has rung, A wi dow I!

Rd. *

Rd. *

Ah heaven, he is too young, Too brave to die! Ah

mel Ah mel Yet

wives there be So wea - ry worn, I trow, That they would scarce complain,

So that they could In half an hour attain To wi - dow-hood,

No mat - ter how! No matter

how! O wea - ry wives, Who

wi - dow-hood would win, Re - joice

poco rall.

re - joice, - that ye have time To wea - ry in!

colla voce f mp p

O wea - ry

wives, Who wi - dow-hood would win, Re - joice,

cresc.

Ossia. joice, brill. O wea - ry, wea - ry wives, re -
re - joice, re - joice, O wea - ry, wea - ry wives, re -

sf

- joice!

sf

sf

ff

Pd. *

Well - Ay - want thou my bride -
Phoebe. Oh how I love thee -

SONG.—(Phoebe.)

Nº 11.*Allegro grazioso.*

VOICE.

PIANO.

Were I thy bride, Then
all the world be-side Were not too wide To hold my wealth of love— Were
I thy bride! Up-on thy breast My
loving head would rest, As on her nest The tender tur-tle dove— Were

I thy bride! This heart of mine Would

Pw *

be one heart with thine, And in that shrine Our hap-pi ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re - bel— Were

I thy bride! The sil - v'ry flute, The
 me - lan - choly lute, Were night owl's hoot To my low - whispered coo - Were

I thy bride! The sky - lark's trill ' Were
 but dis - cordance shrill To the soft thrill Of wooing as I'd woo -

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -
 * * * * *
 pp
 Pa. * Pa. * Pa. *
 by Such as I'd sing to thee, Were I thy
 * * * * *
 Pa. * Pa. * Pa. *
 bride! A fea - ther's press Were
 * * * * *
 Pa. * Pa. * Pa. *
 lead-en hea-vi-ness To my car - ess. But then, of course, you see I'm
 * * * * *
 Pa. * Pa. * Pa. *
 not thy bride!
 * * * * *

Fairies! Si sunnnot hear me? Oh name! There
is none! . . . I know it has seeadily -

Nº 12.

FINALE.—ACT I.

Musik—Now sir—put a kind face on it—for they
know—

Allegro maestoso.



TENORS, unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or - ders? Thy
CHORUS OF YEOMEN.
BASSES. unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or - ders? Thy

son, whose deeds of der-ring-do Are e - choed all the coun-try through, Has come to join the Tow - er

son, whose deeds of der-ring-do Are e - choed all the coun-try through, Has come to join the Tow - er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

B

MERYLL.

Ye Tow - er War - ders, nursed in war's a-larms,

Suck-led on gun - powder and wean'd on glo - ry, Be -

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's
 pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

f TENORS.
 Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in
f BASSES.
 Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

ff

Rw * *Rw* * *Rw* *

time of pe - ril! Man of pow - er, Knight - hood's flow - er,
 time of pe - ril! Man of pow - er, Knight - hood's flow - er,

Rw *

Wel-come to the grim old Tower:
To the
Wel-come to the grim old Tower: To the

wel - come
Tow - er, wel - come thou!
Tow - er, wel - come thou!

D

FAJRFAX.

For-bear, my friends, and spare me this o - va-tion: I have small claim to such con-si-der-

-a-tion: The tales that of my prow-ess are nar - ra - ted Have been pro-di-gious - ly ex-ag-ger-

FAIRFAX.

- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.

'Tis

BASSES.

'Tis

ev - er thusl Wher - ev - er va - lour true is found, True

ev - er thusl Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

*p**rall.*

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer_yll! Standardlost in last cam-

p

- paign, Res - cue it at dead - ly pe - ril - Bear it safe - ly back a - gain?

Leonard

Leonard

E

2nd YEOMAN. Didst thou not, when pri - soner

Mer_yll, at his pe - ril, Bore it safe - ly back a - gain!

Mer_yll, at his pe - ril, Bore it safe - ly back a - gain!



CHORUS OF MEN.

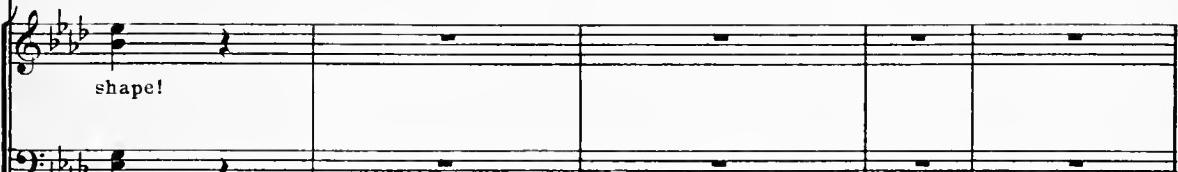
Leonard Meryll faced his pe_ril, Death in most ap_pall ing

Leonard Meryll faced his pe_ril, Death in most ap_pall ing



FAIRFAX.

Truly I was to be pit_ied, Hav_ing but an hour to live,



I re - lu -c -t a n t - ly sub - mit - ted, I had no al - ter - na -

rall.

-tive! Oh! the tales that are nar - ra - ted Of my deeds of der - ring -

do, Have been much ex - ag - er - a - ted, Ve - ry much ex - ag - ger -

a - ted, Scarce a word of them is true! Scarce a word of - them is

true!

f TENORS.

They are not ex-ag-er-a-ted, Not at all ex-ag-er-a-ted. Could not he ex-ag-

f BASSES.

They are not ex-ag-er-a-ted, Not at all ex-ag-er-a-ted, Could not be ex-ag-

più f

FAIRFAX.

Scarce a word of them is true!

a-ted, Ev'-ry word of them is true!

a-ted, Ev'-ry word of them is true!

f

RECIT. PHOEBE.

Leonard!

Allegro.

sempre f

RECIT.

FAIRFAX.

FAIRFAX. I beg your par - don?

PHOEBE. Don't you know me?

a tempo

FAIRFAX.

C

I'm little Phoe-be! Phoebe? Isthis Phoebe? What, little

p

(Aside.)

Phoe - be? Who the deuce may she be?

WILFRED.

It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be -

Your sis - ter Phœ - bel Your own lit - tle

sis - ter!
CHORUS OF MEN.

Aye, he speaks the truth; 'Tis
Aye, he speaks the truth; 'Tis

PHOEBE.
Oh, my

FAIRFAX.

Sis - ter Phœ - bel

Phœ - bel

Phœ - bel

H

bro - ther!

So

Why, how you've grown! I did not re_cog_nize you!

sempre p

ma - ny years!

Oh, my bro - ther!

Oh, my

Oh, bro - ther!

Oh, bro - ther!

sis - ter!

Oh, sis - ter!

Oh, sis - ter!

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

three thou mayst hug— Thy fa - ther and thy bro - ther and— my - self. Thy -

- self, for - sooth? And who art thou thy - self?

WILFRED.

Good sir, we are he - troth'd,

PHOEBE.

Or more or

WILFRED.

less- But rather less than more. To thy fond care I
Moderato.

RECIT.

do commend thy sis - ter. Be to her An

e_ver-watchful guardian— ea _ gle-eyed! And whenshefeels (as some_ times she does feel)

K u tempo moderato

Disposedto in_discrimin_ate ca _ ress, Be thou at hand to takethose favoursfrom her.

CHORUS of MEN.

Be

Be

a tempo moderato

PHOEBE, *tenderly.*

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

*p**Allegro non troppo.*

1st Verse WILFRED. To thy fra - ter - nal care — Thy sis - ter I com - mend; —
2nd Verse PHOEBE. a - mia - ble I've grown, — So in - no - cent as well, —

From ev - 'ry lurk - ing snare — Thy love - ly charge de - fend:
 That if I'm left a - lone — The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I ____ pray, this boon - Oh
 mor - tal can fore - tell, So grant, I ____ pray, this boon - Oh

A musical score for two voices and piano. The top staff shows the vocal parts with lyrics: "grant this boon" (repeated) and "She shall not quit thy sight; From I shall not quit thy sight". The bottom staff shows the piano accompaniment with bass and treble clef staves.

A musical score for 'The Bells' by John Greenleaf Whittier. The top staff shows a vocal line with a treble clef, featuring a continuous eighth-note pattern. The lyrics are: 'morn to af-ter-noon— From af-ter-noon to night— From seven o'clock to two— From'. The bottom staff shows a piano accompaniment with a bass clef, consisting of eighth-note chords.

A musical score for a piano-vocal duet. The top staff is for voice, featuring a treble clef and a key signature of one sharp. It contains lyrics in a mix of standard and early American spelling: "two to e _ven_tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night She". The bottom staff is for piano, with a bass clef and a key signature of one sharp. It consists of a series of chords. A dynamic marking "cresc." is placed above the piano staff near the end of the measure.

CHORUS of MEN.

shall not quit thy side!

From morn to af-ter noon— From

From morn to af-ter noon— From

1.

af-ter noon to 'leven at night She shall not quit thy side!

af-ter noon to 'leven at night She shall not quit thy side! 2nd Verse. PHOEBE. So

2. FAIRFAX.

With bro-therly read-i-ness, For my fair sis-

p

-ter's sake, — At once I an - swer

"Yes" That task I un - - - der - - - take -

M My word I ne - ver break — I free - ly grant that boon, — And

rall. (Tenderly) sostenuto (Kiss.) (Kiss.)

I'll re-peat my plight— From morn to af - ter - noon— From af - ter - noon to night— From

p p rall. *p* un poco più lento

(Kiss) *Animato.*

sev'n o-clock to two— From two to even-ing meal— From dim twi-light to 'leven at night, From

ff

* ♫ *

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.

From morn to

f BASSES.

From morn to

cresc.

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

Andante.

boon!

boon!

Andante.

pp

p

N

Rã

* Rã

* Rã

* Rã

* Rã

Rã

* Rã

Rã

* Rã

Rã

*

Rã

* Rã

Rã

*

Rã

*

Rã

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Rã

*

Rã

*

1st & 2nd SOPRANOS.

The pri - sner comes to meet his doom; The

TENORS & BASSES.

The pri - sner comes to meet his doom; The

♩

* ♩

*

block, the heads - man, and the tomb.

The fun -'ral hell be - gins to

block, the heads - man, and the tomb.

The fun -'ral bell be - gins to

♩

* ♩

* ♩

*

toll;

May Heav'n have mer - cy on his soul!

toll;

May Heav'n have mer - cy on his soul!

♩

* ♩

* ♩

* ♩

*

May Heav'n have mer - cy
 May Heav'n have mer - cy
 on his soul! ELSIE.
 on his soul!
 Mer - cy, thou whose smile has shone So many a cap-tive heart up-
 trem.
 - on; Of all im - mured with in these walls, To-

day the ve - ry wor - thiest falls. Oh, Mer - ey, thou whose
 SOPRANOS.

Oh, Mer - ey, thou whose
 TENOR & BASSES.

Oh, Mer - ey, thou whose

smile has shone So many a cap-tive heart up - on; Of
 smile has shone So many a cap-tive heart up - on; Of
 smile has shone So many a cap-tive heart up - on; Of

all im - mured with in these walls The wor - - -
 cresc.

all im - mured with in these walls, The
 cresc.

all im - mured with in these walls, The
 cresc.

dim.

thiest, wor - - thiest falls.
ve - ry wor - - thiest falls. Oh,
ve - ry wor - - thiest falls. Oh,

dim.

Oh, Mer - - cy.
Mer - - cy, oh, Mer - - cy.
Mer - - cy, oh, Mer - - cy.

*Doppio movimento
Allegro agitato*

FAIRFAX.

My lord! my lord! I

ff > > *fp* >

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell— He is not

Q

cresc.

8 8

* *

CHORUS. SOPRANOS.

there! He is not there! They sought the pris'ner's

He is not there! They sought the pris'ner's

FAIRFAX 1st & 2nd YEOMEN.

As

cell— he is not there!

cell— he is not there!

p

escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We

2nd YEOMAN.

GIRLS.

Now,

vanish'd in - to emp_ty air! The man we sought with anxious care Had vanish'd in.to emp_ty air!

vanish'd in - to emp_ty air! The man we sought with anxious care Had vanish'd in.to emp_ty air!

by my troth, the news is fair, The man has vanish'd in - to
 air. As es_cort for the pri.son.er They sought his cell, in du_ty bound;The
 TENORS & BASSES.

FAIRFAX & 1st YEOMAN. As es_cort for the pri.son.er They sought his cell, in du_ty bound;The
 2nd YEOMAN. As es_cort for the pri.son.er We sought his cell, in du_ty bound;The
 As es_cort for the pri.son.er We sought his cell, in du_ty bound;The

double gratings op.en were, No pri.son.er at all they found,They hunt_ed high, They
 double gratings op.en were, No pri.son.er at all they found, They hunt_ed low,
 double gratings op.en were, No pri.son.er at all we found,We hunt_ed high, We
 double gratings op.en were, No pri.son.er at all we found, We hunt_ed low,

hunt-ed here, The man they sought with an-xious care Had
 They hunt-ed there— The man they sought with an-xious care Had
 hunt-ed here. The man we sought with an-xious care Had
 We hunt-ed there— The man we sought with an-xious care Had

vanish'd in-to emp-ty air! The man they sought with anxious care Had vanish'd in-to emp-ty air!
 vanish'd in-to emp-ty air! The man they sought with anxious care Had vanish'd in-to emp-ty air!
 vanish'd in-to emp-ty air! The man we sought with anxious care Had vanish'd in-to emp-ty air!
 vanish'd in-to emp-ty air! The man we sought with anxious care Had vanish'd in-to emp-ty air!

T LIEUTENANT.

(to WILFRED.)

As.tound . ing news! The pris . 'ner fled.

Thy life shall for . feit be in .



WILFRED.

- stead!

My lord, I did not set him free,

I hate the man my ri - val he!

LIEUT. (to WILFRED.)

Thy life shall for . feit be in .

MERYLL.

The pris . 'ner gone I'm all a - gape!

dolce

WILFRED.

stead! My lord,

Who could have help'd him to es - cape?

PHŒBE.

I did not set him free! Indeed I can't i - ma_gine who! I've no i_dea at all-have

DAME CARRUTHERS.

ELSIE.

you? Of his es_cape no tra_ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHŒBE & DAME CARRUTHERS.

Indeed I can't i - ma_gine who! I've no i_dea at all, have

POINT.

free! Oh! woe is you? Your an_guish sink! Oh, woe is
 you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be-
 -tide You are his bride, And I am left A lone-be_reft! Yes, woe is me, I rather think! Yes, woe is

cresc.

TUTTI. p
cresc. molto
 Ah!

me, I rather think! Yes, woe is me, I ra_ther
molto

*Allegro con molto brio.**ff*

think LIEUTENANT.

ff

(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheated of its due. Who is, who

CHORUS. 1st & 2nd SOPHS. PHOEBE & DAME C. with 2nd SOPHS.

All frenzied, frenzied with despair they rave, The grave is cheated of its due. Who is, who

TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

ff

All frenzied, frenzied with despair, they rave, The grave is cheated of its due. Who is, who

*Allegro con molto brio.**ff*

(L.) is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?

is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?

is the mis_be_got _ ten knave Who hath con_triv'd this deed to do?

(L.) Let search, let search be made throughout the land, Or my vin - dic - tive an - ger
 Let search, let search be made throughout the land, Or his vin - dic - tive an - ger
 Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

W

(L.) dread- A thou_sand marks, a thousand marks I'll hand Who brings him here, a_live or
 dread- A thou_sand marks, a thousand marks he'll hand Who brings him here, a_live or
 dread- A thou_sand marks, a thousand marks he'll hand Who brings him here, a_live o.

(L.) dead, Who brings him here, a - live
dead, Who brings him here, a - live
dead, Who brings him here, a - live.

sf

dead, Who brings him here, a - live.

Pd. *

(L.) or dead! A thou - sand, thou - -
or dead! A thou - sand, thou - -
or dead! A thou - sand, thou - -

Pd. *

(L.) - - - sand marks, a - live, a - live or dead, a - live,
 marks, a thou - - sand marks, a - live, a - live or dead, a - live,
 - - - sand marks, a - live, a - live or dead, a - live,

8.

(L.) — a - live or dead, Who brings him here, a - live, a - live
 — a - live or dead, Who brings him here, a - live, a - live
 — a - live or dead, Who brings him here, a - live, a - live

loco

or dead! _____

or dead! _____

or dead! _____

8.....

δ.....

.....

.....

.....

Act II.

N^o 1.

CHORUS. SOLO—(Dame Carruthers.)

Andante non troppo lento.

PIANO.

p

p marcato

Rd. * *Rd.* * *Rd.* * *Rd.* * *Rd.* *

Rd. * *Rd.* * *Rd.* * *Rd.* * *Rd.* *

cresc.

ff

Rd. * *Rd.* * *Rd.* *

dim.

p

1st & 2nd SOPRANOS.

Night——— has spread her pall once more, And—— the pris——— 'ner still is

free: O——— pen is his dun——geon door, Useless his

dun——— geon key! He has sha——ken

off his yoke——— How, no mor——tal man can tell!

unis.

Shame on lout - ish jail - or-folk - Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, har, and key, Shackle and

cord, Fetter and chain, Dungeon of stone, All are in vain— Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye!
CHORUS. 1st & 2nd SOPRANOS.

Pretty warders are ye! Whom do ye ward? unis. Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS
Up and down, and in and out. Here and there, and round about; Ev'-ry chamber, ev'-ry house,
BASSES.
Up and down, and in and out, Here and there, and round about; Ev'-ry chamber, ev'-ry house,

Ev - 'ry chink that holds a mouse,
Ev - 'ry crev - ice in the keep,

Ev - 'ry chink that holds a mouse,
Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry out_let, ev'ry drain, Have we search'd, but all in vain, all in
Where a beetle black could creep, Ev'ry out_let, ev'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward?
Warders are ye? Whom do ye

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry
vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev'ry

ward? Night — has spread her

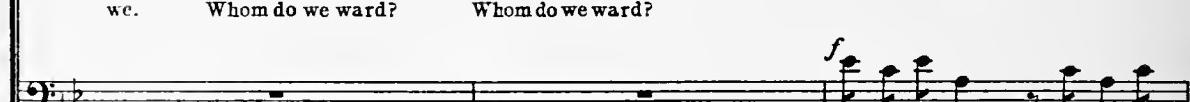
chamber, ev'ry outlet Have we search'd, but all in vain! Warders are

chamber, ev'ry outlet Have we search'd, but all in vain!

p 

pall once more and the pris - 'ner still is free:

we. Whom do we ward? Whom do we ward?



Warders are we. Whom do we



O - - pen is his dun - geon door, Useless his dun - - - - geon

Warders are we. Spite of us all he is free, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is

Rd. * Rd. * Rd. * Rd. *

O - - - - pen is his
key! O - - pen is his

free! Pretty warders are we, he is free!

free! Spite of us all he is free, he is free!

cresc.

~~Point - Hoff - re i - li -~~ ~~in each -~~
Promise it to Thee

N^o. 2.

H-H-H-H SONG-(Point.)

Allegro comodo.

VOICE.



PIANO.

1. Oh! a pri_vatchuf_foon is a
2. If you wish to suc_ceed as a
3. If your mas_tter is sur_ly, from
4. Comes a Bish_op, may_he, or a
5. Tho' your head it may rack with a



light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
jes_ter, you'll need To con_sid_er each per_son's au_ricular; What is
get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_-
sol_lemn D. D. Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
hil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be



morn to the night he's so joy - ous and bright, And he bubbles with wit and good -
all right for B would quite scan - da - lize C (For C is so ve - ry par -
- op - por - tune joke is e - noug - h to pro - voke Him to give you, at once, a month's
not pull his hair-don't stick pins in his chair: He don't un - der - stand prac - ti - cal
mo - py and flat-they don't fine you for that, If you're pro - per - ly quaint and a -

- hu - mour! He's so quaint and so terse, both in prose and in verse; Yet though
- ti - cular); And D may be dull, and E's ve - ry thick skull Is as
warn - ing. Then if you re - strain, he is at you a - gain, For he
jok - ing. If the jests that you crack have an or - tho - dox smack, You may
- mus - ing! Tho' your wife ran a - way with a sol - dier that day, And took

peo - ple for - give his trans - gres - sion, There are one or two rules that all
emp - ty of brains as a la - die; While F is F sharp, and will
likes to get va - lue for mo - ney; Hell ask then and there, with an
get a bland smile from these sa - ges; But should they by chance, be im -
with her your tri - fle of mo - ney; Bless your heart, they don't mind-they're ex -

fa - mi - ly fools Must ob - serve, if they love their pro - fes - sion! There are
cry with a carp, That he's known your best joke from his cra - dle! When your
in - so - lent stare, "If you know that you're paid to be fun - ny!" It
- port - ed from France, Half - a - crown is stopp'd out of your wa - ges! It's a
- ceed - ing - ly kind - They don't blame you-as long as you're fun - ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your - self go; And it does put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' you suf - fer a deal, They don't

cv - er de - gree,
per - son says, "Oh,
scowl on his face,
joke that's too French,
mind it a bit -

Must ob - serve, if they love their pro -
I have known that old joke from my
If you know that you're paid to be
Half - a - crown is stopp'd out of his
They don't blame you - so long as you're

1, 2, 3 & 4.

- fes - sion.
- cra - dle!"
fun - ny?
wa - ges!

5.

fun - ny!

ff

"We'll have our arms more trumpery
We'll load it cheaply main, & say 'yes'
it is a bazaar!"

Nº 3.

DUET.—(Point and Wilfred.)

Allegro vivace. $\frac{2}{3}$

PIANO.

POINT.

1. Here-up-on we're both a-greed, All that we two Do a-gree to We'll se-
2. In re-turn for my own part I am mak-ing Un-der-tak-ing, To in-

WILFRED.

1. Here-up-on we're both a-greed, All that we two Do a-gree to We'll se-
2. In re-turn for your own part You are mak-ing Un-der-tak-ing, To in-

p

- eure by solemn deed, To prevent all Er-ror men-tal. You on El-sie are to
- struct you in the art (Art a-maz-ing, Won-der rais-ing) Of a jes-ter, jest-ing

- eure by solemn deed, To prevent all Er-ror men-tal.
- struct me in the art (Art a-maz-ing, Won-der rais-ing)

call With a sto - ry Grim and go - ry;
free. Proud po - si - tion- High am - bi - tion!

How this Fair - fax died, and all I de -
And a live - ly one I'll be, Wag - a -

I to swear to! I to swear to!
Wag - a - wag - ging, Wag - a - wag - ging,

I de - clare to You're to swear to!
- wag - ging, Ne - ver flag - ging, I de -
ne - ver flag - ging, ne - ver

I to swear to, You de - clare to, I to swear to!
ne - ver flag - ging, Wag - a - wag - ging, ne - ver flag - ging!

I de - clare to, I de - clare to You're to swear to, I de - clare to!
flag - ging, Wag - a - wag - ging, ne - ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull,
Of con - vin - cing
 Tell a tale of cock and bull,
Of con - vin - cing

p

de - tail full! Tale tre - men - dous, Heav'n de - fend us!
 de - tail full! Tale tre - men - dous, Heav'n de - fend us!

What a tale of cock and bull! What a tale of
 What a tale of cock and bull!

f *p*

cock, What a tale of cock, What a tale of cock and bull, cock and
 What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and
 What a tale of bull! Heav'n de_fend us! What a tale of cock and bull!
 What a tale of cock and bull! Heav'n de_fend us! What a tale of cock and bull!

cresc. *ff*

Nº 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE.

PIANO.

Free from his fetters grim—

Free to de - part; Free both in life and limb—

In all but heart! Bound to an un-known bride

For good and ill; Ah, is not one so tied— A

pris - 'ner still, A pris - 'ner still? Ah, is not one so
 tied A pris - 'ner still?

Free, yet in fetters held Till his last hour,—
 Gyves that no smith can weld, No rust— de - vour!

Al - though a monarch's hand Had set him free,

Of all the captive band— The saddest

cresc.

he, The saddest he! Of all the captive band— The

dim. *dim.* *p*

rall. saddest saddest he!

colla voce

N^o 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

Allegretto. Tempo di Gavotte.

KATE.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D.CARRUTHERS.



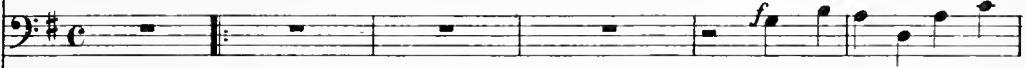
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt.MERYLL.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Allegretto. Tempo di Gavotte.

PIANO.

*dim.*

wed-ded To a groom sh'd ne-ver seen!
troll-ing:Mod-est maid and gal-lant groom!

Groom a - bout to be be-
While the fun'-ral bell is

wed - ded To a groom sh'd ne-ver seen! Ne - ver, ne - ver, ne - ver, seen! Groom a - bout to be be-
troll - ing:Modest maid and gallant groom! Gallant, gallant, gallant groom!While the fun -'ral bell is

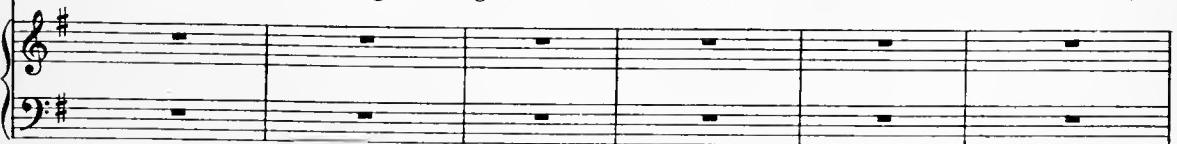
p.

wed - ded To a groom sh'd ne-ver seen! Ne - ver, no - ver, ne - ver, seen! Groom a - bout to be be-
troll - ing:Modest maid and gallant groom! Gal-lant, gal-lant, gal-lant groom!While the fun -'ral bell is

dim.

wed-ded To a groom sh'd ne-ver seen!
troll-ing:Modest maid and gallant groom!

Groom a - bout to be be-
While the fun -'ral bell is



dim.

-headed, In an hour on Tow-er Green!
toll-ing, Toll-ing, toll-ing, Bim-a - boom!

Groom in drear-y dun-geon
Mod-est maid-en will not

-headed, In an hour on Tow-er Green! Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a - boom! Mod-est maid-en will not

-head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a - boom! Mod-est maid-en will not

-head-ed, In an hour on Tow-er Green!
toll-ing, Toll-ing, toll-ing, Bim-a - boom!

Groom in drear-y dun-geon
Mod-est maid-en will not

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though hut six-teen year she

dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

f dim.

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though hut six-teen year she

dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

f dim.

cresc.

ly-ing-Groom as good as dead, or
tar-ry; Though hut six-teen year she

dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

*Trem... raw... see... sala our... - square our...
big tree -*

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point,
Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

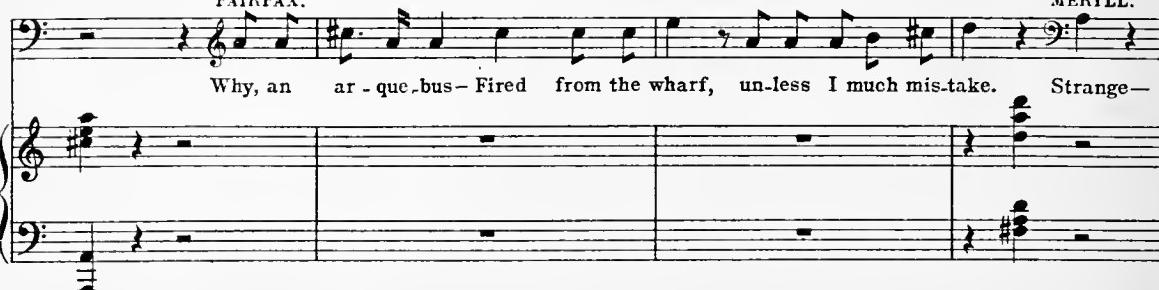
RECIT.
MERYLL.

VOICE. 

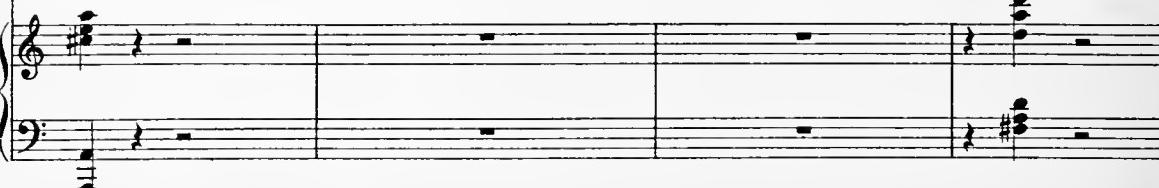
Hark! What was that, sir?

PIANO. 

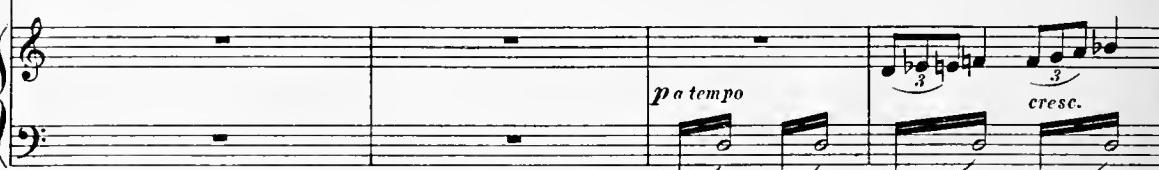
RECIT.

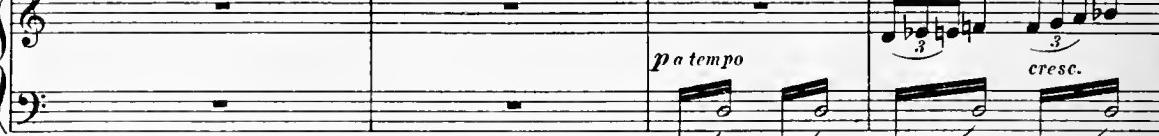
FAIRFAX. 

Why, an ar - que - bus - Fired from the wharf, un-less I much mis-take. Strange—

MERYLL. 

and at such an hour! What can it mean?

pa tempo 

cresc. 



CHORUS.
TENORS.

Now what can that have been— a shot so late at night, E -
BASSES.

Now what can that have been— a shot so late at night, E -

-nough to cause af - fright! What can the por - tent mean?

-nough to cause af - fright! What can the por - tent mean?

TUTTI.

SOPRANOS.

Are foe-men in the land? Is Lon-don to be wreck'd?
What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

sf * *sf* * *sf* *

danger is at hand?

Let us un - der - stand What dan - ger is at

What are we to ex - pect? What dan - ger is at hand

What dan - ger is at

RECIT.

hand!

LIEUT.

Who fired that shot! At once the truth de-clare!

hand!

RECIT.

fp

hand!

*

POINT.

My lord 'twas he - to rash - ly judge for -

WILFRED.

My lord, 'twas I - to rash - ly judge for - hear!

f

mf

Allegro con brio.

bear!

POINT.

WILFRED.

Or a spectre all appal-ling—

Like a ghost his vi-gil keep-ing—

I be-

I should rather call it crawling—

He was crawling—

held a figure creeping—

He was creeping—

He was

Crawling!

He was crawling—

Crawling!

creeping, creeping—

He was creeping—

He was creeping, creeping—

Not a

moment's hes-i-ta-tion-I my-self up-on him flung, With a hurried ex-clam-a-tion To his

dra-per-ies I hung; Then we clos'd with one an-o-ther In a rough-and-tumble smother; Col'nel

Fair-fax and no o-ther Was the man to whom I clung! ELSIE with 1st SOPS.
 PHOEBE & DAME C. with 2nd SOPS.
 FAIRFAX with TENORS.

Col'nel Fair-fax and no o-ther, Col'nel LIEUT. & MERYLL with BASSES.

Col'nel Fair-fax and no o-ther, Col'nel

Fair-fax and no o-ther, Col'nel Fair-fax and no o-ther Was the man to whom he clung!

Fair-fax and no o-ther, Col'nel Fair-fax and no o-ther Was the man to whom he clung!

POINT.

WILFRED.

It re - sem - bled more a struggle—

Af _ ter migh_ty tug and tus_sle—

He, hy

*p**pp*

Or by some in_fer_nal juggle—

I should

dint of stronger muscle—

From my elutches quickly slid_ing—

ra_thер call it slip_ping—

Or es - cap ing to the ship ping—

With the view, no doubt, of hid_ing—

With a

I'd de - scribeit as a shiv-er-

gasp, and with a quiv-er-

Down he dived in to the ri-ver, And, a -

- las, I can not swim! *TUTTI.*

CHORUS.

Its e - nough to make one shiv-er, With a gasp, and with a quiv-er, Down he

Its e - nough to make one shiv-er, With a gasp, and with a quiv-er, Down he

WILFRED.

In - ge -

dived in to the ri- ver, It was ve - ry brave of him!

dived in to the ri- ver, It was ve - ry brave of him!

POINT.

I should
 - nu _ i _ ty is catching; With the view my king of pleasing, Ar _ que _ bus from sen _ try snatching—

ra _ ther call it seiz _ ing—
 With an ounce or two of lead I des _ patch'd him thro' the head! *TUTTI.*
CHORUS.

With an
 With an

WILFRED.

I dis _ charg'd it without winking, Little
 ounce or two of lead He des _ patch'd him thro' the head!

ounce or two of lead He des _ patch'd him thro' the head!

p

POINT.

I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink ing—

TUTTI.
CHORUS.

He dis -

He dis -

POINT.

I should

WILFRED.

Like a stone I saw him sinking—

- charg'd it with-out winking, Lit.tle time he lost in think.ing!

- charg'd it with-out winking, Lit.tle time he lost in think.ing!

say a lump of lead.

Like a hea.vy lump of lead.

Like a stone, my boy, I said—

Like a

Like a heavy lump of lead.

stone, my hoy, I said— A ny - how the man is dead. Whether

stone or lump of lead! *TUTTI.*
CHORUS. *cresc.*

A ny - how the man is dead, And whether stone or lump of lead, Ar-que -
cresc.

A ny - how the man is dead, And whether stone or lump of lead, Ar-que -

cresc.

* *R&D* *

- bus from sentry seizing, With the view his king of pleasing, Ar-que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar-que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot him thro' the head, And he's ve-ry, ve-ry dead! And it
 view his king of pleasing, Wil-fred shot him thro' the head, And he's ve-ry, ve-ry dead! And it

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's
 mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be
 ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *f* RECIT.

lost, The bo - dy must be found, at a ny cost. To this at -

a tempo
-tend with-out un-due de - lay; So set to work with what dis-patch ye
p a tempo animato

may! *TUTTI*
CHORUS.
Yes, yes, we'll set to work with what dispatch we may!
Yes, yes, we'll set to work with what dispatch we may!

Hail the va - liant fel low who Did this
Hail the va - liant fel low who Did this

deed - of der-ring-do! Hon - ours wait on such an
 deed of der-ring-do! Hon - ours wait on such an

f

one; By my head, 'twas brave - ly done, 'twas
 one; By my head, 'twas brave - ly done, 'twas

brave - ly done! Now, by my head, 'twas bravely done!
 brave - ly done! Now, by my head, 'twas bravely done!

2d.

*2d. (c.) **

Fairfax - 'Tis an art in itself and more,
Studied a gravely, & conscientious.

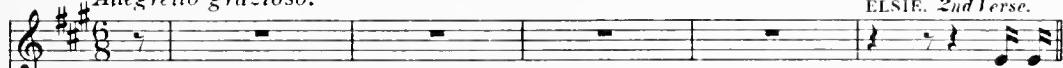
115

N^o 7

TRIO.—(Elsie, Phœbe, and Fairfax.)

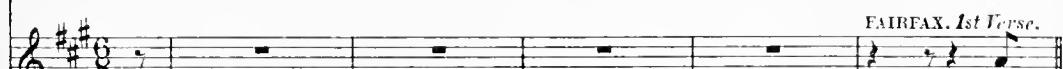
Allegretto grazioso.

VOICE.



ELSIE. 2nd Verse.

VOICE.



FAIRFAX. 1st Verse.

PIANO.



A

Allegretto grazioso.

Musical score for Voice 1 and Piano, measures 5-8. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

made the best use of his time, His twig hell so care-ful-ly lime That
man who would woo a fair maid, Should 'pren-tice him-self to the trade, And

Musical score for Voice 1 and Piano, measures 9-12. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

ev - e-ry bird Will come down at his word, What - ev - er its plu-mage or clime. He must
stu - dy all day, In me - tho-di-cal way, How to flat-ter, ea-jole, and per-suade He should

learn that the thrill of a touch May mean lit - tle, or . no - thing, or much; its an -
 'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought
 when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart —

— to be treat-ed as such. It is pure - ly a mat - ter of skill,— Which
 PHOEBE.

It is pure - ly a mat - ter of skill,— Which
 of — a queen! It is pure - ly a mat - ter of skill,— Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he
 all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he
 all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!
 wants to make sure of his Jill! If he wants to make sure— of his Jill!
 wants to make sure of his Jill! If he wants to make sure— of his Jill!

1. & 2. 3.

If he's PHOEBE.
 Then a

glance may be tim - id or free, — It will va - ry in might - y de-

- gree, — From an im - pu-dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u-lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've
rall.

It is
rall. *a tempo*
 tried! Ne - - ver be sure till you've tried! It is
 It is
colla voce *a tempo*
 *
R&D

pure - ly a mat - ter of skill,— Which all may at - tain if they will.— But
 pure - ly a mat - ter of skill,— Which all may at - tain if they will.— But
 pure - ly a mat - ter of skill,— Which all may at - tain if they will.— But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his
 ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his
 ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, — to make sure —
 Jill If he wants to make sure, — of his Jill, But ev - ry
 Jill If he wants to make sure, — of his Jill, But ev - ry

— of his Jill! sure — of his Jill! If he
 Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he
 Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must
wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!
stu - dy the knack If he wants to make sure of his Jill!
stu - dy the knack If he wants to make sure of his Jill!

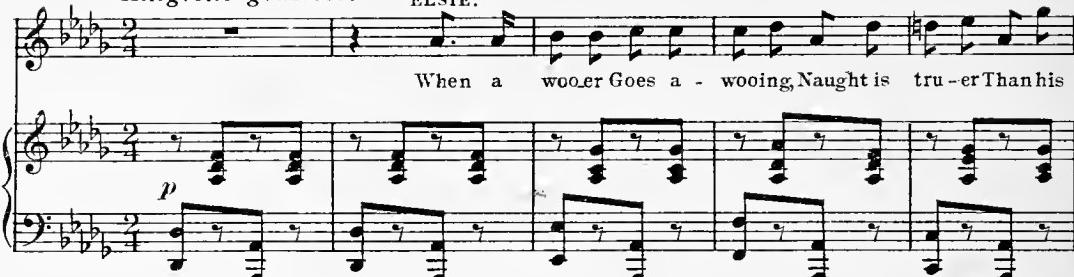
QUARTET.—(Elsie, Phoebe, Fairfax, & Point.)

There is the wood of the birch
of my bairn—Go then & apply it
elsewhere

Allegretto grazioso.

ELsie.

VOICE.



PIANO.



joy.

FAIRFAX.

Maid-en hushing All his su-ing-Bold-ly blushing-Brave-ly coy! Brave-ly



ELSIE.

Bold-ly blushing—

Brave-ly coy!

Oh, the
PHOEBE.

Oh, the

coy!

Bold-ly blush - ing-

POINT.

Oh, the

Oh, the happy days of do - -



happy days of doing! Oh, the sighing and the suing! When a wo_ergoes a - woo_ing, Oh, the
 happy days of doing! Oh, the sighing and the suing! When a wo_ergoes a - woo_ing, Oh, the
 happy days of doing! Oh, the sighing and the suing! When a wo_cr goes a - woo_ing, Oh, the
 ing! —————— Oh, the sighing and the suing! When a wo_ergoes a - woo_ing, Oh, the

sweetsthat ne - ver cloy!

sweetsthat ne - ver cloy! When a brother leaves his sister For an -
 sweetsthat ne - ver cloy!

sweetsthat ne - ver cloy!

other, Sis - ter weeps. Tears that trickle, Tearsthat blister-Tis but mickle Sis - ter reaps! Tears that

ELSIE.

Oh, the

PHŒBE.

tric - - kle, Tears that blis - ter -

Oh, the

FAIRFAX.

Oh, the

POINT.

Oh, the

doing and un - do - -

doing and un - doing, Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

doing and un - doing, Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

doing and un - doing, Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

- ing, ----- Oh, the sighing and the su-ing, When a brother goes a - wooing, And a

D

sobbing sis - ter weeps!

When a jester Is out - witted, Feelings

fester, Heart is lead! Food for fishes On - ly fitted, Jester wishes He was

dead! Food for fishes On - ly fitted, Jester wishes He was dead!

doing, Oh, the sighing and the su-ing, When a jester goes a - wooing, And he wishes he —
 doing, Oh, the sighing and the su-ing, When a jester goes a - wooing, And he wishes he —
 doing, Oh, the sighing and the su-ing, When a jester goes a - wooing, And he wishes he —
 doing, Oh, the sighing and the su-ing, When a jester goes a - wooing, And he wishes he —

dim.

p

— was dead, He wishes he was dead! —
 — was dead, He wishes he was dead! —
 — was dead, He wishes he was dead! —
 — was dead, He wishes he was dead! —

rall.

Dame - Mrs. Meryll's here
Dame - It's the same thing -

Nº 9. DUET.—(Dame Carruthers and Sergeant Meryll.)

Mrs. Is it?

Allegro vivace e con brio.

PIANO.

DAME CARRUTHERS.

Rap-ture, rap-ture! When love's vo-ta-ry Flushed with cap-ture,

Seeks the no-ta-ry, Joy and jol-li-ty Then is pol-i-ty; Reigns fri.vol.i-ty!

Rap-ture, rap-ture! Joy and jol-li-ty Then is pol-i-ty; Reigns fri.vol.i-ty

SERGEANT MERYLL.

Rapture, rap - ture! Dole - ful, dole - ful! When hu - man-i - ty, With its soul full

Of sat-an-i-ty, Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti - vi-ty!

Dole - ful, dole - ful! Court - ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti - vi-ty!

DAME CARRUTHERS.

Dole - ful, dole - ful! Joy - ful, joy - ful! When vir-gin-i-ty Seeks, all coy - ful,

Man's affin_i_ty; Fate all flow_er_y, Bright and bow_er_y Is her dower_y!

Joy - ful, joy - ful! Fate all flow.er.y, Bright and bow.er.y Is her dower.y,

SERGEANT MERYLL.

Joy - ful, joy - ful! Ghast - ly, ghast - ly! When man, sor - row - ful, First - ly, last - ly,

Of to-mor - tow full, Af - ter tar - ry - ing, Yields to har - ry - ing - Goes a - mar - ry - ing,

The musical score consists of four parts: three vocal parts (Soprano, Alto, Tenor) and a piano/bass part. The vocal parts are written in soprano, alto, and tenor clefs. The piano/bass part is written in bass clef. The music is in common time, with a key signature of two flats. The vocal parts sing in unison or in close harmonic agreement. The piano/bass part provides harmonic support with sustained notes and chords. The lyrics are integrated into the vocal lines, with some words underlined or italicized for emphasis. The vocal parts are separated by vertical bar lines, while the piano/bass part uses thicker horizontal bar lines to indicate measures. The score is presented on five staves, with the vocal parts on the top three and the piano/bass part on the bottom two.

DAME CARRUTHERS.

Seeks the no-ta-ry. Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-ty, Seeks cap-ti-ty!

Rap - ture, rap - ture! Joy and jol-li-ty Then is po-li-ty; Reigns frivo-li-ty!

Dole - ful, dole - ful! Court-ing pri-vi-ty, Down de-cli-ty, Seeks capti-ty!

Rap - ture, rap - ture, Rap - ture, rap - ture,

Dole - ful, dole - ful! Dole - ful, dole - ful!

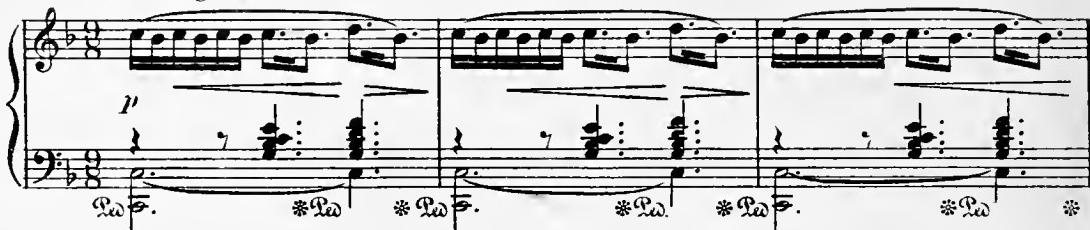
f
 Rap - - - ture, Rap - - - ture, rap - - -
 f.
 Dole - - ful, Dole - - ful, dol - - -
 p.
 ture, rap - - - ture! Joy and jol - li - ty. Then is
 ful, Dole - - - ful! Court - ing pri - vi - ty, Down de -
 pol - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - - ture!
 -cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - ful!
 ff

Nº 10.

FINALE—ACT II. (Tutti.)

Andante grazioso.

PIANO.



1st & 2nd SOPRANOS.

Comes the pretty young bride, a-



blush-ing, ti-mid-ly shrink-ing— Set all thy fears a-side— cheer-i-ly, pretty young bride!



1st SOPRANOS.

Brave is the youth to whom thy

2nd SOPRANOS.

Brave is the youth to whom thy



lot thou art willing-ly link - ing! _____

lot thou art willing-ly link - ing! _____

Flower of valour is he — lov-ing as lov-ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

day: Take him, be true to him— Ten - der his
 day; Take him, be true to him— Ten - der his.

pianissimo *

due to him— Honour him,— honour him,— love
 due to him— Honour him,— honour him,— love

cresc. * *mf* * *pianissimo*

Rd. * *Rd.* *

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly
 DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on - ly

dimin. *pianissimo*

once to wo - man - kind - That, o _ ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o _ ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o _ ther times, on close in - spec - tion, Some lurking

bit - ter we - shall find. If this be so, and men say tru - ly, My

bit - ter we - shall find. If this be so, and men say tru - ly, Her

bit - ter we - shall find. If this be so, and men say tru - ly, Her

day of joy has bro - ken du - ly. With hap - pli - ness my soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

dim.

p

cresc.

cresc.

p

pp

cresc.

- loyed,— un-al - loyed, This is my joy - - - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - - - day un - al - loyed!

- loyed,— un-al - loyed, This is her joy - - - day un - al - loyed!

rall.

a tempo

rall.

a tempo

rall.

a tempo

f

CHORUS.

With

Yes, yes, With

rall.

p

a tempo

f

Moderato marziale.

hap - pi-ness her soul is cloy'd This is her joy-day un - al - loyed!

Moderato marziale.SOLO.
LIEUT.

Hold, pretty one!

I bring to thee News—good or



ill, it is for thee to say.

Thy hus - band



lives - and he is free, And comes to claim his bride this ve - ry

ff

B

Un poco meno mosso e agitato.

ELSIE.

day! No! no! re-call those words - it can-not be!

p

cresc. molto

f DAME CARRUTHERS & PHOEBE.

Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT, MERYLL & WILFRED.

Come, dry these un-be-com-ing tears, Most joy - ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPHS.

Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.

Oh, day of ter - ror! Oh, day of ter - ror!

8

ELsie.

Oh, Leo - nard,

DAME & PHOEBE.

The man to whom thou art al - lied

LIEUT, MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - ror!
 Day of ter - ror! Day of tears!

Red.

* Red.

*

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art allied Ap-pears to claim thee as his

Day of ter - ror!
 Day of ter - ror! Day of tears! Who is the

8

* Red.

*

come thou to my side, And claim me
 The man to whom thou art al - lied Ap - pears to
 bride, The man to whom thou art al-lied Ap-pears to claim thee as his
 Who is the man who in his pride claims thee
 man who, in his pride claims thee
 8
 20.

* as thy lov-ing bride. Day of ter - tor! day of tears!
 claim thee as his bride. Day of ter - tor! day of tears!
 bride as his bride?
 bride as his bride?
 as his bride? Day of ter - tor! day of tears!
 as his bride? Day of ter - tor! day of tears!

Lad. * f 3 3

FAIRFAX. (*sternly.*)

All thought of Leonard Merryll

set a side. Thou art mine own! I claim thee as my bride.

REKIT. ELSIE.

CHORUS.

A

Thou art his own, alas, he claims thee as his bride!

Thou art his own, alas, he claims thee as his bride!

RECIT.

f

p

suppliant at thy feet I fall: Thine heart will yield to pity's call!

FAIRFAX.

Mine is a

8

8

b8

heart of mas_sive rock, Un _ moved by sen_timental shock!

CHORUS. *f*

Thy hus_band

Thy hus_band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo_nard. my loved one— come to me. They

he!

he!

Andante espress. e con moto. *Andante.*

dim. *p*

Qd. *** *Qd.* ***

bear me_bence a _ way! But though they take me

Qd. *** *Qd.* ***

far from thee My heart is— thine— for aye! My
 ♫. * ♫. *

bruis - ed heart, My bro - ken heart, Is thine, my own, for
 ♫. ♫. ♫. ♫.

aye! Is thine,— is— thine,— my—
 cresc.
 ♫. * ♫. * ♫. *

appassionato
 own, — is— thine, — for aye!
 f. dim. ff.

Un poco più vivo.

Sir, I o-hey, I am thy bride; But ere the fatal hour I said the say That
(1)

placed me in thy pow'r, Would I had died! Sir, I o-bey! I am thy bride!

p

Allegro vivace e con fuoco.

ff

FAIRFAX.

Leo - nard! My own

“你

— 7 —

With hap - pi-ness my soul is cloyed,

FAIRFAX.

With hap - pi - ness my soul is cloved.

This is our joy - day un - al - loyed! —

This is our joy - day un - al - loyed! —

sf

CHORUS.

Yes! yes! With hap - pi - ness their souls are cloyed, —

Yes! yes! With hap - pl - ness their souls are cloyed, —

This is their joy - day un - al - loyed! — With

This is their joy - day un - al - loyed! — With

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their
 hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their
 joy - - day un - al - loyed,
 joy - day un - al - loyed, un - - al - loyed!
 joy - day un - al - loyed, un - - al - loyed!

POINT.

Oh thought - less crew! Ye know not what ye

p

RECIT. (slower.)

rall.

do! At - tend to me, and shed a tear or two- For

rall.

A tempo I°

I have a song to sing, O!

CHORUS.

pp dim.

Sing me your song, O!

pp *dim.*

Sing me your song, O!

p

R.W.

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

R.W. * *R.W.* * *R.W.* *

song of a mer-ry-man mope-ing mum, Whose soul was sad and whose glance was glum, Who

R.W. * *R.W.* * *R.W.* *

sipped no sup and who craved no crumb, As he sighed for the love of a la-dy!

R.W. * *R.W.* * *R.W.* *

Heigh - dy. Heigh - dy! Mis - e - ry me, lack-a-day-dee! He

Oo!

p

Oo!

p

* ♫. * ♫. * ♫.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

5

* ♫. * ♫.

* ♫.

*

*

ELsie.

I have a song to sing, O!

ff ^ ^ ^ ^ dim. 8 8

What is your song, O! dim.

What is your song, O!

p

♩

ELSIE.

It is sung with the ring Of the songs maids sing Who love with a love life -

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the bassoon accompaniment. The piano part consists of sustained notes. The vocal parts have melodic lines with eighth and sixteenth note patterns. Measure endings are marked with a small circle and an asterisk (*). The key signature is one sharp.

long. O! It's the song of a merry-maid, nest - ling near Who loved her lord, but who

A continuation of the musical score. The soprano and bassoon parts are shown. The piano part continues with sustained notes. Measure endings are marked with a small circle and an asterisk (*). The key signature remains one sharp.

dropped a tear At the moan of the merry-man mop-ing mum, Whose soul was sad and whose

A continuation of the musical score. The soprano and bassoon parts are shown. The piano part continues with sustained notes. Measure endings are marked with a small circle and an asterisk (*). The key signature remains one sharp.

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dye!

A continuation of the musical score. The soprano and bassoon parts are shown. The piano part continues with sustained notes. Measure endings are marked with a small circle and an asterisk (*). The key signature remains one sharp.

1st SOP. with ELSIE.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack-a - day - dee! He

2nd SOPS.

p 8 8 8 8
Oo!

TEN & BASS.

p Oo!

Qw.

* Qw.

* Qw.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

* Qw. * Qw.

PHOEBE & DAME C with ELSIE.

cresc. e animato.

Heigh - dy! Heigh - dy! Mis - e - ry me, lack-a - day - dee! He

Oo!

Oo!

cresc. e animato.

cresc.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

cresc.

cresc.

ff **TUTTI.**

Heigh - - - dy! Heigh - - -

Heigh - - - dy! Heigh - - -

ff

dy! Heigh - - -

dy! Heigh - - -

Musical score for three staves (two voices and piano). The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is A major (two sharps). The time signature is common time (indicated by '8'). The vocal parts sing 'dy!', 'Heigh', and 'dy!' in a rhythmic pattern. The piano part provides harmonic support with eighth-note chords.

The score consists of three systems of music:

- System 1:** Two vocal parts (treble) and piano (bass). The vocal parts sing 'dy!', 'Heigh', 'dy!', 'Heigh' in a repeating pattern. The piano part plays eighth-note chords.
- System 2:** Two vocal parts (treble) and piano (bass). The vocal parts sing 'dy!', 'Heigh', 'dy!', 'Heigh' in a repeating pattern. The piano part plays eighth-note chords.
- System 3:** Two vocal parts (treble) and piano (bass). The vocal parts sing 'dy!', 'Heigh', 'dy!', 'Heigh' in a repeating pattern. The piano part plays eighth-note chords.

END OF OPERA.

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BEHOLD THE LORD HIGH EXECUTIONER.
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WILLOW, TIT-WILLOW.
"A" IS HAPPY, "B" IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENDZANCE"

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
POOR WAND'RING ONE.
THE POLICEMAN'S SONG.
AH, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I'M CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
NEVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
PRITHEE, PRETTY MAIDEN.
I CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU."
SILVER'D IS THE RAVEN HAIR.
THE MAGNET AND THE CHURN.

"PRINCESS IDA"

OH, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
SUCH A DISAGREEABLE MAN.
NOTHING WHATEVER TO GRUMBLE AT.
THIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

HARK, THE HOUR OF TEN IS SOUNDING.
THE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
OH, JOY UNBOUNDED.
OH, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOR GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

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SHE WILL TEND HIM.

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A MOST INTENSE YOUNG MAN
SILVER'D IS THE RAVEN HAIR
IN THE TWILIGHT OF OUR LOVE
WHEN I FIRST PUT THIS UNIFORM ON
THE SILVER CHURN
LOVE IS A PLAINTIVE SONG
I HEAR THE SOFT NOTE. (Sextet & Chorus.) Octavo.



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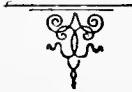


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